

Tachygraphy
or
SHORT WRITING
The
MOST EASIE
EXACT AND
SPEEDIE

First
Composed
by
THOMAS SHELTON
and
new by him Newly
Corrected &
Enlarged

TACHYGRAPHY.

THE MOST

Exact and Compendious

Method of Short and Swift
Writing, that hath ever yet
been Published by any.

Composed by

THOMAS SHELTON,

Author and Professor of
of the said ART.

Approved by both the

UNIVERSITIES.

L O N D O N

Printed by *Thomas Milbourn*, for *Dorman
Newman* at the *Kings Arms* in the
Poultry, 1691.



T O T H E
Worshipful his very Worthy
Friend,
Richard Knightely Esq;

Worthy Sir,

MY purpose was that (without any addition or alteration) this small Treatise should have passed, as I had formerly composed it : but finding somewhat that I judged useful to the easier attaining of the Art, which before was omitted, at the request of diverse of good judgment, I was persuaded rather to *adventure* the breach of that promise, than to conceal that which might be useful to many.

The manifold ingagements I stand in to your *Worship*, require a better retribution : but your *favourable aspect* to one as *little deserving*, hath emboldned me to crave of your *Worship* to countenance this ; and the rather, because

The Epistle Dedicatory.

your experience in the Art hath already encourag'd many to the study of it. I dare not so much injure your Worship's virtuous inclination, as to fear the acceptance of this poor expression of my thankfulness, seeing it is not unknown to your Worship, nor to many thousands beside, that it hath been instrumental for the good of the Church, and perpetuating the memories (*as the smell of Lebanon*) of many worthy men, who, though they now rest from their labours, and their *works* have followed them; yet, by this means, the fruit of their labours is continued with us. I desire your Worship to pardon my boldness; and to pray for the increase of all blessings on your Worship, shall be the employment of


Your Worships

to be commanded,

THO. SHELTON.

To

TO THE
READER.

 *Am prevented from speaking much of the utility of this Art, by the experience of many hundreds that have already learned it, that by this means are able (like that heavenly scribe, Mat. 13. 52.) To bring forth of their treasures, things both new and old: As also by the benefit that many thousands enjoy by the works of many worthy Divines, which had perished with the breath that uttered them, had not God, as out of Zebulun, Judg. 5. 14. instructed some to handle the Pen of the Writer; who may say of them, as Baruch of Jeremiah's Roll, Jer. 36. 18. He pronounced all these words to me; and I wrote them with Ink in the Book: Besides the Priviledg that divers enjoy in forreign parts, by using Bibles and other books in this writing, without danger of bloody inquisitors.*

To the Reader.

These and the like considerations move me to say the less : only let the intelligent Reader judge how useful such a skill may be, by the learning whereof so much time and labour is saved ; whereby as much may be written in one page, as otherwise in six, and as much in the Margin as the Page ; a skill whereby those that have weak memories, may both easily preserve their own conceits, that else would soon vanish, and be furnished with notions from others. For the plainness of the Rules, the easiness in learning, the speed in Writing, the facility in reading, let the discreet Reader peruse, practise, and judge.

THO. SHELTON..

To

To the Author his Friend,

Upon his ART of

SHORT-WRITING

Fortunate Art, by which the hand so speeds,
That words are now of slower birth than deeds;
Dissembling Age, that Faith so often breaks,
Learn hence to do more than the proudest speaks.
Speak not the Author's praise, his Art commands
Our tongues should be more cripled than our hands;
Nor can we scape (this spight his speed affords)
From being overtaken in our words.
What shall become of their Divinity,
Which scattered through two hours Tautology,
Gather'd by these quick Characters, must hence
T' endure the doom of such as can speak sense?
But that thine Art's a friend to repetition,
Their hourly breath, they'd damn the next Edition.
Print then that Praise which Volumes cannot hold
But in thine own compendious figures told:
Figures, which make us duller handled think
Words from the speakers mouth dissolves to Ink,
And fall upon thy Papers, or thy Quill,
Made of some nimble tongue, gave thee this skill.
Still may that ful-fledg'd pen with moisture spring
Snatcht from the Eagles, not the Gooses Wing.

E R. Mag. Art. Magd. Col.

To his Ingenious Friend
Mr. THOMAS SHELTON,
On his ART of Short-writing.

Such is thy Art, that either thou alone
Comprisd the Iliads in a Nut, or none;
P've read this oft, yet scarcely did give credit,
(Except thy self) that ever one man did it;
Yet now it is no wonder, when I see
Thou writ'st whole Volumes in Epitome;
And with such speed, that with thy nimbler Pen,
Thou dost anticipate the tongues of men;
So that if Plutarch liv'd, he scarce could tell
To find therein thy Art a Parallel.

Tho. Fancourt, Cant. C. Pet.

To the Author.

Why should I praise thy Art in Writing, when
Thy Art and Praise surmounts the praise of
For if thy way of Writing had been shewn (men?
To Ages past, Printing had ne're been known;
Nor the Invention sought or valued, when
The Press can scarcely over-run the Pen.
So that what Honour's due unto the Quill,
Or Glory unto those that have the skill
In fair Orthography their Titles stand
As Pages to attend upon thy hand.

Nath. Mason, G. C. Coll.

T O T H E
Author on his Exquisite A R T
O F
S H O R T - W R I T I N G .

WHat! write as fast as speak! what man can do it?
*What hand so swift as tongue! persuade me
 Unlikely tale! Tush, tush, it cannot be, (to it.
 May some men say, that hath not heard of Thee.
 This thou canst do, this (Shelton) thou hast done.
 Thy nimbler Pen hath many Tongues out-run.
 Therefore, if any one of me demand
 What Hand's the best, I say, thy running Hand.
 Herein the Proverb holds not, for thy haste
 Is advantagious, it doth make no waste:
 Nor dost thou envy others this thy Art,
 But willingly dost it to all impart:
 And 'tis not fit that such a Gemm should rest
 Within the Cabinet of a private breast.
 On praise of thy Short-writing I could long
 Insist, but I therein should do the wrong.
 This onely I will add, whilst some desire
 To praise thy Skill, I rather will admire.*

Step. Jones.

Coll. D. J.

The letters of the Alphabet.

	a	^	
	b		
	c	┐	
	d	/	
	e	3	
	f	7	
	g	4	
	h	<	
	i	┐	
	k	(
	l)	
	m	/	
	n		
	o	c	
	p	q	
	qu	r	
	r	p	
	s	/	
	t	>	
	v	l	
	w	x	
	x	y	
	y	z	
	z		

The ART of
SHORT - WRITING.

CHAP. I.

Of the Letters of the Alphabet.

THE first thing to be learned in this Art, is the Alphabet of Letters, which are to be perfectly known according to the form expressed in the Copy.

In the writing of these Letters each of them but *x* and *y* (which are not often used) are to be made at once, without removing the Pen from the Paper. I make one character for *q* and *u*, because they come alwayes together; whensoever *q* is written, *u* immediately following it, as in *Queen*, *quiet*, *quarter*, &c.

These Letters being so perfectly learned, that you can make and know any of them without looking on the Copy, proceed to the next.

CHAP.

CHAP. II.

Of the double Consonants.

THE double consonants are the very Letters of the Alphabet joyned together (except the four last) and therefore the learning of them is no charge to memory, the Letters being once learned.

In the making of these double consonants you may observe, that still the second Letter is joyned where you end the former: as for example, to write *bl*, your *b* alone is thus (*l*) *l* alone thus (*u*); when they are to be joyned, draw *l* from the foot of *b* thus (*l*). To write *br*, write *b* as before, and then draw *r* out of the foot of *b* thus (*r*). To write *cl*, *c* alone is thus (*r*), *l* thus (*u*); when you joyn them, draw *l* out of the foot of *c* thus (*l*): or thus (*F*), and so of the rest, as you may see in the copy of the double consonants.

Double

Double consonants

To begin ~~~~~ To end.

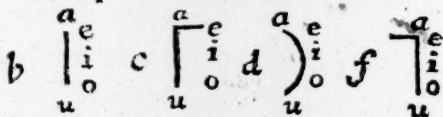
	words.		
bl	l	ld	y
br	t	lk	s
cl	c	lm	i
cr	f	ln	i
dr	g	lp	b
dw	h	ls	g
fl	l	lst	g
fr	t	lt	y
gl	u	mp	y
kn	y	nd	l
pl	r	ng	t
pr	p	nr	f
sc	b	ns	t
sk	h	nst	p
sl	e	nt	l
sm	e	rd	g
sn	e	rk	s
sp	p	rl	n
st	p	rm	i
str	p	rst	b
tr	h	rt	y
tw	l	ch	>
		sh	p
		th	h
		wh	o

CHAP. III.

Of Vowels.

THE single Vowels are *a, e, i, o, u*, which in this Art are never expressed by their proper Characters, (unless when a Vowel beginneth a word, or else when two Vowels come together, of which see Chap. 5.) but are understood by certain places assigned them about the other Letters: as for example.

The places of the Vowels.



The *vowels* are placed about any letter, as you see them stand about these.

The place of *a* is just over the head of the Letter, thus, $\hat{}$

The place of *e* at the upper corner on the right hand, thus, I^{e}

The place of *i* against the middle of the Letter on the right hand, thus, I^{i}

The place of *o* at the foot of the Letter on the right hand thus, I^{o}

The place of *u* just underneath the Letter, thus, I^{u}

About

About the characters that are flat, or lye even with the line, as *p* and *n*, they are thus disposed,

$\begin{array}{c} a \\ \hline u \end{array} \begin{array}{c} e \\ i \end{array}$

$\begin{array}{c} a \\ \hline u \end{array} \begin{array}{c} e \\ i \end{array}$

The place of *a* is just over the middle of the letter ; the place of *u* just against it under the letter ; the other three, *e*, *i*, and *o*, on the right side one under another.

About slope Characters, as *m*, and *t*, are placed thus.

$\begin{array}{c} a \\ \diagdown \\ u \end{array} \begin{array}{c} e \\ i \\ o \end{array}$

$\begin{array}{c} a \\ \diagdown \\ u \end{array} \begin{array}{c} e \\ i \\ o \end{array}$

The places about any of the rest are easily observed.

CHAP. IV.

The use of Vowels, and their places.

V When a word begins with a vowel, the character of the vowel must be expressed : as for example, to writ *art*, the character of *a* must be written thus (\wedge) the next letter *r*, being a consonant, must be
B joyned

joyned to *a* thus (*Λ*), then *t* joyn-
ed to *r* thus (*Λ*). To write *on* write
o thus (*c*), and at the foot of it joyn
n thus (*Λ*). To write *eke* write *e* thus
(*3*), and joyn *k* thus (*9*) as in these,

<i>in</i>	<i>Λ</i>	<i>us</i>	<i>14</i>	
<i>are</i>	<i>r</i>	<i>ebb</i>	<i>91</i>	
<i>ark</i>	<i>Λ</i>	<i>odd</i>	<i>5</i>	&c.

If two vowels come together in the
beginning of a word, and must both
of necessity be founded, write down
the character of the former Vowel, and
set the following consonant in the
place of the latter vowel: as for ex-
ample, To write *aid*, write the charac-
ter of *a* thus (*Λ*), the next vowel
being *i*, set *d* in the room of it thus
(*Λ*). To write *eat*, write *e* thus (*3*):
the next vowel being *a* set *t* in the
place of it thus (*3*): as in these,

<i>aim</i>	<i>Λ</i>	<i>eat</i>	<i>3</i>	
<i>air</i>	<i>Λ</i>	<i>out</i>	<i>c</i>	
<i>ear</i>	<i>9r</i>	<i>ease</i>	<i>3</i>	&c.

When a word beginneth with a con-
sonant, the Vowel or Vowels follow-
ing

ing are not expressed by their characters, but implied by the place assigned them about the consonant, and the next letter, or letters following are set in the place of the foregoing vowel. As for instance, to write *ball*, write *b* thus (I); in the place of *a* write *l* disjoyned thus (Y). To write *bell*, write *b* as before, and *l* disjoyned in the place of *e* thus (r). To write *bill*, write *b* as before, and set *l* disjoyn'd in the room of *i* thus (lv). *boll* thus (lv), *bull* thus (J): as in these,

<i>bad</i>	?	<i>nat</i>	2
<i>bed</i>	p	<i>net</i>	—
<i>bid</i>	v	<i>nit</i>	—
<i>bod</i>	b	<i>not</i>	—
<i>bud</i>	!	<i>nut</i>	—

and such like.

If two consonants or more come together, and no vowel between them, they must be joyned together *without* taking off the pen: as for example, to write *blame*; *bl* must be joyned thus (v) then in the place of *a* write *m* thus (v) To write *break*, write *br* thus (r) and in the place of *e* write *k* thus (F)

B 2

As

As in these,

<i>breadth</i>	v̄b	<i>speech</i>	ſ̄>
<i>length</i>	ūo	<i>whence</i>	ōp
<i>short</i>	rv̄	<i>France</i>	r̄p̄

Note that alway, when there cometh any vowel, the pen is to be taken off, and the letter alter disjoyn'd, but till you come at a vowel, all the consonants that come together, must be joyned together.

When a word endeth with a vowel, that vowel is understood by a tittle made in the place of it; as to write *me*, write *m* thus (v), and a tittle in the place of *e* thus (v̄). To write *die*, write *d* thus (o) and a tittle in the place of *i* thus (ō): as in these,

<i>ſay</i>	p̄
<i>we</i>	l̄
<i>cry</i>	F̄
<i>go</i>	ū
<i>due</i>	z̄

and the like.

If a word end with *y*, the character of *y* is not expressed, but a tittle set in the place of *i*; as in these,

<i>my</i>	v̄
<i>why</i>	ō
<i>by</i>	p̄

and the like.

CHAP.

CHAP. V.

of Diphthongs.

FOR diphthongs, some assign more places about characters then for single vowels, which hath proved inconvenient in the writing, and bred much *confusion* in the reading of what hath been so written, as they from their own experience have testified, it being indeed impossible exactly to observe twelve or fourteen several places about a small character: for the avoiding of which inconvenience, I observe only the places for the single vowels, and no more.

If it be demanded, how words shall be expressed wherein more Vowels then one come together.

I answer, if two vowels come together in the beginning of a word, observe that rule, *Chap. 4.* If in the middle of a word, that is, after some other letters, observe these Rules.

First, though two vowels come together, yet oft-times one of them doth principally sound the word, and then the other may be spared, as in these words.

In	{	dear	{	leave out	{	a	{	and	{	dear
		heart				e				heart
		neither				i				nether
		people				o				people
		guide		n		write		gide		

Secondly, if two vowels come together, & must of necessity be both sounded (as especially when the first vowel belongs to the syllable, and the latter to another) then write the character of the latter vowel in the place of the former: as to write *lion*, write *l* thus (v), in the place of the first vowel which is *i*, write the character of *o* thus (v), and then joyn *n* at the foot of *o* thus (v). To write *Poet*, write *p* thus (c), in the place of *o* write *e* thus (ee), and joyn *t* thus (et): as in these

quiet		qz
sion		se
caos.		et

and the like.

Or else make a title in the place of the former vowel, and write the consonant or consonants following in the latter vowels place; as to write *riot*, write *r* thus (r), make a title in the first vowels place, which is *i*, thus (v) and

and then in the place of the latter vowel, write *i* thus (*v*). To write *Joel*, write *j* consonant thus (*L*), a tittle in the place of *o* thus (*u*), and *l* in the place of *e* (*u*): as in these,

dial *v*

giant *v*

angel *v*

and the like.

CHAP. VI.

Of J and V Consonants.

THE letters *j* and *v* are sometimes vowels, sometimes consonants, the knowledge of which will not be un-
useful in this Art of writing; there-
fore those that know it not, may take
these directions.

J is a consonant alway in the begin-
ning of a word, when another vowel
followeth next after it, and it is found-
ed like *g* soft: as in these.

jarr *v*

judg *v*

jewel *v*

Job *v*

and the like.

B 4

Also

Also in the middle of a word, if a vowel follow it in the same syllable:
As in these,

<i>prejudice,</i>	<i>dy</i>
<i>reject,</i>	<i>dz</i>
<i>rejoyce,</i>	<i>dz</i>

and the like.

V is a consonant when it cometh before another vowel in the same syllable, and is founded like *f*, but somewhat softer, as in these,

<i>vertue,</i>	<i>vy</i>
<i>Vial,</i>	<i>vy</i>
<i>vesture,</i>	<i>vf</i>
<i>deliver,</i>	<i>av</i>

and the like.

When they be consonants, and are thus founded, they must be expressed by their proper Characters, as the rest of the consonants, whether it be in the beginning, middle, or ending of words.

Prepo-

Prepositions for longe words.

Ab	}	+	Con	e	Pre	}	d
ob	}	<	cor	x	pro	}	L
ac		1	col	t	re		o
ad		2	de	}	sub		x
af		3	di	}	suff		p
all		4	dis	2	sup		x
am		5	fall	}	scr	}	3
an		6	full	}	sur	}	d
ap	}	7	for	e	sal	}	2
op	}	8	in	<	sol	}	3
as		9	liber	3	temp		4
at		10	mess	}	trans		5
circum		11	miss	}	vn		6
com		12	per	}	vy		7
			par	}	vt		8

Terminations for longe words.

Able	}	1	ing	3	serue	t
ible	}	2	ler	4	sion	}
ation		3	lent	5	tion	}
ceiue		4	litic	6	soeuer	7
dure		5	mer	}	ternall	8
fect		6	mar	}	ther	9
ference		7	ment	10	tent	Δ
fication		8	ness	11	ture	+
fulness		9	ous	12	ver	~
iect		10	cent	}		
itnde		11	sent	}		

CHAP. VII.

Of the marks for the beginning and ending of long words.

ALthough by the former rules any word may be written in this *Art*, and there is no necessity of learning more, (the rest that follow only serving to shorten the former) yet to *those* that desire to be exact in this *Art*, the benefit of the Rules that follow, will *countervail* the pains of learning them; therefore (in the next place) for the abbreviating of longer words, I have added characters for the beginnings and endings of such as are most usual.

These marks having little dependence upon the letters, are therefore to be learned perfectly, being of *much* use in writing.

In the using of them, the same Rules are to be observed as before in words of one syllable.

If a word begin with one of these marks, the character for it must be set down; if a *consonant* come next, it must be joyned to the mark, without taking
off

off the *pen*, and then write the letter, or letters following, in the room of the Vowel. As for example, to write *condemn*, first write your mark for *con*, which is thus (c), the next letter *d* being a consonant must be joyn'd to *con* thus (cd), and then in the vowels place, which is *e*, write *m* disjoyned thus (em). To write *prefer*, your mark for *pre* is thus (p), joyn *f* thus (pf), and in the place of *e* write *r* disjoyned thus (pr). To write *submit*, your mark for *sub* write thus (s) joyn *m* to it thus (sm), and in the place of *i* write *t* disjoyn'd thus (st), as in these.

<i>fortune</i>	Σ	<i>remit</i>	\angle
<i>rebell</i>	γ	<i>proceed</i>	ϕ
<i>contain</i>	γ	<i>translate</i>	γ

&c.

If two of the marks make up a whole word, and no vowel come between them, they are both to be joyned together: as to write *reference*, write your mark for *re* which is thus (r), & then joyn *ference* thus (rf). To write *project*, set down *pro* thus (p), and joyn the mark for *ject* thus (j).

As

As in these,

former
perceive
circumference

ω
∞
∞

and the like.

If you have a mark for the ending of a word, and not to begin it, you must begin it with the letters of the *Alphabet*; as for example, to write *nature*, write *n* thus (—), and then *ture* being a mark to end it, must be set in the place of *a* thus (±). To write *brother*, joyn *br* thus (r), and set the mark for *ther* in the place of *o* thus (k-): as in these,

nation
never

∞
∞

pliable
difference.

∞
∞

&c.

If you have a mark to begin a word and no mark to end it, it must be ended with the letters of the *Alphabet*, as to write *permit*, write the mark for *per* thus (∞), joyn *m* to it thus (∞), and write *t* disjoyn'd in the place of *i* thus (∞). To write *suffer*, write your mark for *suff* thus (∞), then set *r* in the place of *e* disjoyned thus (∞).

If a *Vowel* come next after a mark or consonant to begin a word, the letter or mark following the vowel must be set

set disjoyned in the room of the vowel, as in these,

<i>courage</i>		x ^h	and the like
<i>support</i>		p _v	
<i>potent</i>		σ _Δ	
<i>lament</i>		ς	

CHAP. VIII.

Directions for making the foresaid marks, and placing the Vowels, in long words.

IN making your Characters, begin them so, that you take not off the pen, unless it be in those that cannot otherwise be made.




Secondly, the most of them are so framed, that you may end them toward the right hand, that so with more conveniency the next letter may be joyned, if it be to be joyned.

Thirdly, the next consonant or mark is to be joyned where you last took the pen from the former.

The *vowels* in long words are to be placed about the last letter, if it be a word that goeth forward in the *line*, as
to




to write *contemn*, write *con* thus (a), joyn *t* thus (b), and then set *m* disjoyned in the place of *e* against *t* thus (c), not against *con* thus (d). To write *disdain*, write *dis* thus (e), joyn *d* thus (f) and then set *n* in the vowels place against *d* thus (g) not against *dis* thus (h)

Those marks for ending of words that begin with a vowel, are commonly to be joyned to the former mark or letter: as in these,

<i>durable</i>		
<i>nation</i>		
<i>bring</i>		

and such like.

Unless there come another vowel before them, and then the mark is to be disjoyned in the place of the former vowel; as in these,

<i>doing</i>		
<i>pliable</i>		
<i>tious</i>		

and such like.

The character for *s* after some letters in the ends of words cannot conveniently be joyned; therefore instead of it write

write a tittle behind the whole word :
as in these.

sayings		ᵖ³
servants		ᵍ⁷
conserve.		ᵍᵍ
pirates.		ᵍ⁴

CHAP. IX.

Of Characters that resemble others.

THE same Characters sometime standeth for two things : as for example, there is the same for

ture	} and {	Christ	+
ternal		which	⊖
messias		what	∞

which is no hindrance (*but a help*) in the learning this Art, considering how easily they may be differenced. When any of these marks stand alone by themselves, they are for whole words : when they are joyned with other marks or letters they are put a part ; as for example, this mark (⊖) when it is written alone, standeth for *which* ; when it is joyned with other letters, it is *ternal*, a part

part of a word ; and so of the rest :
and by remembring the one, the other
is easily called to mind.

CHAP. X.

*Whether marks for beginnings may be
used to end words, and contrary.*

THE marks for beginnings of
words may be used for ending,
and the endings for beginnings (when
they be shorter than the Letters of the
Alphabet) without any inconveni-
ence ; as in these,

<i>Mercy</i>	Ⓔ	<i>sentence</i>	⓪
<i>former</i>	Ⓔ	<i>consent</i>	⓪
<i>assume</i>	Ⓢ	<i>durable</i>	Ⓢ
<i>Messias</i>	⓪Ⓢ	<i>indure</i>	Ⓢ

where you may observe, the mark for
the beginning of the former word is
the ending of the next.

CHAP.

CHAP. XI.

Examples of words Written with the marks; with the marks for the Names of the Books of the Bible.

THE greatest difficulty that some (who have only the help of the book) have found in attaining this Art, is about the using the foresaid marks in the writing of words: to help such, I have in this Edition added this Table of words, composed of those marks, wherein for the most part there are two words for each mark; the former having the Consonant following the Preposition, the latter a Vowel.

These words are not to be learned without book, (many of them being afterwards shorter expressed in the Table) but are only examples to direct the learner how to write other words by them.

I have also added in this Book, marks for the Names of the Books of the Old and New Testament; the most of them are drawn from the Letters, and therefore the learning of them is little charge to the memory.

C

Marks

*Makes for the Names of the
bookes of the old and
New Testament.*

Genesis	4	Jeremiah	4	John	4
Exodus	8	Lamentati:	4	Actes	7
Leuiticus	4	Ezekiel	2	Romanes	1
Numbers	4	Daniel	5	Corinthians	2
Deuteron:	10	Hosea	6	Galatians	4
Joshua	4	Joel	4	Ephesians	9
Judges	4	Amos	1	Philippians	7
Ruth	10	Obadiah	1	Colossians	2
Samuel	8	Jonah	1	Thessalonians	1
Kings	1	Micah	2	Timotheus	1
Chronicles	2	Nahum	1	Titus	1
Ezra	12	Habak:	4	Philemon	1
Nehemiah	7	Zephaniah	2	Hebrewes	1
Ester	10	Haggai	4	James	2
Job	1	Zecharia:	1	Peter	1
Psalmes	1	Malachi	1	Jude	1
Proverbes	1			Revelation	4
Ecclesiastes	2	Matthew	2		
Canticles	5	Marke	1		
Isaiah	1	Luke	1		



the

Examples of words written with
each of the former marks

Abstaine	Ⓕ	Atlas	Ⓐ	Imoderate	Ⓐ
Abolish	Ⓐ	Atturney	Ⓐ	libertine	Ⓐ
Obligation	Ⓐ	Circumuent	Ⓐ	Liberall	Ⓐ
Obedient	Ⓐ	Composition	Ⓐ	Messenger	Ⓐ
Aulamation	Ⓐ	Comendation	Ⓐ	Mistake	Ⓐ
Accusa	Ⓐ	Condemne	Ⓐ	Miseric	Ⓐ
Admitt	Ⓐ	Connex	Ⓐ	Pardon	Ⓐ
Addition	Ⓐ	Cormorant	Ⓐ	Paradice	Ⓐ
Affirme	Ⓐ	Courage	Ⓐ	Pretend	Ⓐ
Affright	Ⓐ	Colchester	Ⓐ	Precxistent	Ⓐ
Almightie	Ⓐ	Colicage	Ⓐ	Prophesie	Ⓐ
Allow	Ⓐ	Demerit	Ⓐ	Proud	Ⓐ
Amber	Ⓐ	Deific	Ⓐ	Rebell	Ⓐ
Amiable	Ⓐ	Diuert	Ⓐ	Realitie	Ⓐ
Anger	Ⓐ	Dialogue	Ⓐ	Sublime	Ⓐ
Annotation	Ⓐ	Distance	Ⓐ	Subborne	Ⓐ
Approach	Ⓐ	Dissemble	Ⓐ	Suffrage	Ⓐ
Appoint	Ⓐ	Fulgentius	Ⓐ	Sufficient	Ⓐ
Oppress	Ⓐ	Fuller	Ⓐ	Supplic	Ⓐ
Opposition	Ⓐ	Forbear	Ⓐ	Support	Ⓐ
Aspiration	Ⓐ	Forraine	Ⓐ	Surmise	Ⓐ
Assume	Ⓐ	Imputation	Ⓐ	Surrender	Ⓐ

Examples of words written with
each of the former marks

Permission	24	Conceiue	28	Proneness	23
Peregrine	27	Fecit	70	Merculous	28
Sermon	26	Aduersitie	26	Pious	26
Seraphin	27	Indure	2	Consent	20
Salmon	28	Defect	25	Innocent	20
Salute	29	Circumference	29	Reserue	28
Temptatio	28	Mortification	26	Mention	27
Temporall	27	Williues	28	Comission	24
Translate	27	Joyfulness	28	Whosoever	27
Transact	27	Subiect	28	Whosoever	27
Vpright	27	Institute	27	Father	27
Vppon	27	Calling	27	Murther	27
Vntill	27	Doing	27	Content	27
Vniforme	27	Templer	27	Impotent	27
Vttmost	27	Quarreller	27	Departure	27
Vtterance	27	Relent	27	Future	27
		Exelent	27	Moreouer	27
Durcable	27	Informer	27	Euer	27
Pliable	27	Granumer	27		
Horrible	27	Installment	27		
Vocation	27	Parliament	27		
Situation	27	Aytness	27		



CHAP. XII.

Of Writing three or four words in one.

Sometimes three or four words or more, may be joyned together as one word, (as in the 15 Chapter following is declared) especially if the word begin with a Vowel, as in these,

as it is in use S'p̄f

this is of all other ᾱᾱ

which is as if it Op̄f

Or else when the former word endeth with a Vowel: as in these,

do so too

do no more so

so he may die

| p̄.

| p̄-ᾱ.

| p̄.ᾱ.

and the like.

To make many marks for whole sentences is needless, because by the Rules of this Art, any thing may be written word for word, as fast as it shall be treatably spoken.

And it is indeed impossible to use them exactly, because sometimes the speaker varying a word or two in the sentence, the mark is either of no use, or else the sentence must be rendred in other words than it was spoken, which is a wrong to the speaker; therefore I have only abbreviated a few, which commonly are spoken in the very words as I have

have set them down : as for Example,
in these following Sentences.

The Church of God

The People of God

The Kingdom of God

The Kingdom of Christ

The Kingdom of Heaven

The Kingdom of Satan

The Joys of Heaven

The Torments of Hell

That is to say

As if he should say

As if it were

The Power of God

The Truth of God

The Mercy of God

The Wisdom of God

The Glory of God

The Honour of God

The Justice of God

The Word of God

The Works of God

The Love of God

The Fear of God.

9
 K
 K
 K
 2
 2
 4
 5
 5
 7
 J
 M
 2
 8
 4
 3
 10
 W
 L
 ff

Many other like might be added, but these I think sufficient to direct the discreet Learner, who may add more if he see them useful.

CHAP. XIII

Of the use of poynts in this Art.

ALthough to those that have attained any perfection in this Art, there is no great use of poynting, yet for the help of new beginners, I have added this direction.

At the end of a perfect Sentence, the ordinary period may be used, which is this (.) but because it hath some resemblance with another word, leave the space of a word before and after it, thus . or else set it a little lower than the line, thus .

The Interrogation poynt may be used in the common form, thus ? Parenthesis likewise as it is usually expressed with two semicircles, thus () For other poynts of less use, as Comma, Colon, &c. they may wholly be spared.

Those that desire to write the New Testament, or Bible, for the distinction

stinction of the verses, at each verse
end they may set this mark ∴.

CHAP. XIV.

Of the Table.

THough any word in any Language may be written by the former Rules, yet (to omit nothing that may tend to the speedy attaining of this Art) I have added a short Table of words, so frequent in use, that almost in any ordinary Sentence the greater part of the words are written by this Table, without removing the pen from the Paper in any one word.

The most part of these words are little charge to memory, being made out of the Letters of the Alphabet.

Those that think the abbreviating long words by marks to be an help to this Art, are of another mind. I think it needless; for

First, any long word may be expressed by the former Rules.

Secondly, Marks for words so seldom in use are oft-times forgotten, before there be occasion to make use of them, whereas many of these are written in every sentence.

Thirdly,

Thirdly, as such words are longer in writing, so are they also in speaking.

Lastly, in many long words some part may be omitted, and yet no hindrance to the reading of it, as in the following Chapter.

In this Book at the request of some (who have found it useful) I have drawn the Table into sence as near as I could, keeping to the Alphabetical way, that it may take the better Impression in the memory of the learner. The words that follow orderly in the Table, are those that have the Marks set against them; the other words that stand forward in a smaller Character, are added only to make sence of the other, and have Marks also in their place.

THE TABLE.

Acknowledg	u	Begin ^{they}	4	Call ^{and}	F
Advantage	i	Beleive ^{to}	6	Crosse ^{the}	†
Afflictions ^{by}	e	Be	b	Chastisement ^{and}	∫
Away ^{with}	∧	Behind ^{not}	3	Comfortable	(
Anger	a	Bruit-beasts	tr	Confesse ^{and}	ff
And	-	But	i	Certaine	6
Adulteric	3	Bountie ^{let}	7	Customes	!
Admonish ^h	h	Benefitts ^{and}	b	Cittie ^{of the}	..
Arguments ^{by}	∧	Betweene ^{be}	l	Corrupt ^{to be}	¢
Against	2p	Brethren.	13		
Account ^{the}	o			D	
After	a	C		Doc	1
Abundance ^{for}	3	Cause	6	Dilligence ^{thy}	d
Actions ^{of}	6	Children	e	Delight ^{with}	2
As ^{when}	5	Come ^{to}	p	Destroy ^{to}	∞
Appere ^{we shall}	3	Christs ^{to}	+	Doctrine	2
Amonge	∧	Church ^{and}	c	Diuels ^{of}	2
Apostle	A	Congregation	6	Delivered.	dd
Angells ^{and}	A	Care ^{with}	7	Downe	2
		Conscience ^{and}	7	Darknes ⁱⁿ	2
B		Christians	x	Dwell ^{where they}	2
Behold	3.	Consider	6		
By	L	Covenant ^{their}	2	E	
Baptisme	tr	Concerning ^{and}	6	Edefic ^{the}	£
Blest ^{men are}	l	Conuersation ^{their}	6	Elect	5
Because	5	Charitie ^{they use}	5	Epistle ^{by}	8

forget & forsake ep

THE TABLE.

Example ^{and} Enemies ^{for}	X	Great	4	House ^{and his}	4
Enter	1	Glorie	4	Hold	8
Effect ^{and}	2	Grace ^{for}	3	Hearc.	m
Euill	2	Gospell ^{and}	6	I	o
Euen	c	Good ^{to the}	∞	If	l
Egypt ^{to}	=	Godly ^{and}	9	Instrument ^{men. See}	8
End ^{and the}	2	Generation	9	Instruct ^{to}	u
Earth ^{of the}	7	Generall ⁱⁿ	2	Ignorant ^{the}	24
	∞	H		Iniquitie ^{from}	99
F		He	o	It	2
Follow	f	Hath ^{that}	h	Increase ^{will}	2
Faith	9	Holic A	e	Inward	86
From ^{the}	7	Humble	e	Joy	2
Foundation	ff	Heart	4	Jesus ^{for}	2
Forgiue	8	His	9	Judg ^{is}	2
Forbear ^{and}	8	Hope	7	K	
Fulfilled ^{be}	4	Helpe ^{and}	4	Keepe	7
Fear ^{with}	7	Heauen ^{is in}	11	Kingdom ^{in the}	K
Feast ^{and}	7	Holighost ^{and the}	4	Know	2
Flesh ^{not y}	7	How ^{yet}	6	King ^{thy}	7
Fast ^{but}	7	Hands ^{doe the}	1	L	
G		Hipocrites ^{of}	h	Let	✓
Giue	4	Heretikes ^{and}	h	Loue ^{men}	2
God	4	Hurt	o		
		Him	<		

THE TABLE.

Law ^{the}	—	Number ^{of a}	N	Particular	L
Lord ^{of the}	—	Nothing ^{that have}	n	Place	r
Life ^{and their}	l	Notwith ^{standing}	n	Protection ^{for}	p
Like ^{is}	—	Name ⁷	n	Prouision ^{and}	6
Longe ^{to be}	—	Not ^{them}	>	Provic ^{and}	w
Land ^{in the}	n	Now.	~	Patience ^{their}	u
M		O		Purpose ^{to}	p
Meditate	m	Oh	:	Q	
Mind ⁱⁿ	~	Order ^{the}	2	Qualifie	2
Man	—	Of	c	Question ^{the}	2
Made ^{thou art}	8	Our	9	Quantine ^{with the}	2
Mortall	2	Omnipotent	4	Quarter ^{of a}	x
Magistrates	nd	Obseruable ^{is}	⊗	R	
Ministers ^{and}	ny	Ouer	e	Remember	m
Must	l	Outward ^{things}	o	Readie ^{be}	u
More ^{haue}	x	Or	r	Repent ^{to}	v
Mercie ^{on the}	p.	Other.	o	Righteous ^{the}	s
Multiuac.	ne	P		Regard ^{that}	4
N		People	2	Religion	R
Neuertheless	ny	Passé	p	Reioyce ^{and}	h
Neighbours	ny	Praie ^{to}	7	Reward ^{but}	7
Neglect ^{the}	re	Principall	p	Reprobates	r
Necessitie	e	Publique	v	Reprooffe.	4



112

112

112

THE TABLE .

S		Turne Truth ^{to the} Tyme in	✓ 1 /	Verse. ^{the} W	v
Stand	~	Torment	Σ	We	Σ
Saluation ^{for}	Σ	Themselves	17	Were	Σ
Soule ^{and}	e	Though	17	Wise	Σ
Spirit	Σ	Thou	+	With	Σ
See	✓	Thought	+	Whom	Σ
Self ^{to thy}	~	Thought	+	What ⁱⁿ	Σ
Small ^{for}	Σ	This	α	Where	Σ
Secret	Σ	Thus and	α	Why and	Σ
Sinnes	Σ	Then	Σ	When	Σ
Self-love	~	There and	~	Wicked ^{the}	Σ
Shall	h	Tell yet	~	World	Σ
Seeme	Σ	These	Σ	Would	Σ
So	Σ	Them and	1	Walk	Σ
Strong ^{they}	~	They shall	Σ	Words ^{with}	Σ
Send	Σ	Tast	;	Which	Σ
Seuerall ^{for}	Σ	Thy of	Σ	Worke	Σ
Sacrifice.	Σ	Trouble.	~	Was	Σ
<small>Scripture</small>	t	V	~	Will	Σ
T		Vp ^{with thy} Voice	J +	Y yet	y
Those	Σ	Vouchsafe	+ <td>You want</td> <td>Σ</td>	You want	Σ
That	1	Us	6	Z	Σ
Thinke	~	Understand ^{to}	Σ	Zeale.	Σ
To not	Σ		Σ		Σ

CHAP. XV.

General Rules of Abbreviation observable in the Use of this Art.

THE principal end of the Art of *Short-Writing* being to write much in a little time or room, it is not needful in every word to express every letter, but only so many as may serve to found the word; the rest may be left out as superfluous: as for example, in these words following,

a	may be left out in	fear, dear, heaven,
b		debt, lomb, tomb.
c		science, scipio, acquit,
d		sadge, badge, wedge,
e		enter, end, else,
g		strength, length,
h		ghost, inherit, Christ,
i		fruit, guide, plain,
k		acknowledge, black,
l		palm, half, psalm,
n		condemn, solemn,
o		double, deacon, beacon,
p		psaltery, psalm, empty.
s		isle, paganism, baptism,
t		elect, reject, act,
u		plague, league, tongue,
w		write, sorrow, know,
y		obey, jay, nay,

and the like,

2. Sometimes two letters or more may be left out, and yet the word sufficiently

ciently founded : as for example,

ch	{	may be	{	schism,
gh		left out		might, naught,
ugh		in		through, burrough,
ou				labour, neighbour,
				and the like.

3. Sometimes a whole syllable may be spared in a word : as for example,

for	{	vehement,	{	write	{	vement,
		Abraham,				Abram,
		viſtual,				vittel, &c.

In the end of ſome long words two or three ſyllables may be omitted, without hinderance to the reading of them: for example, for

incomprehenſible,	{	write	{	incompr,
abominable,				abomin.
transubſtantiation,				transubſt.

5. Sometimes the letters that are ordinarily uſed in the writing of words, may be changed for others of like ſound that are written ſhorter : as for example, F is founded like ph, and may be written inſtead of them ; as in theſe words.

for	{	Phyſick,	{	write	{	ſtick.
		Phariſee,				farifec,
		Philoſophy,				filoſofy, &c.
				D 2	F is	

F is likewise founded in the end of words like *ugh*, and may be written for them: as,

for $\left\{ \begin{array}{l} \text{enough} \\ \text{cough} \\ \text{rough} \end{array} \right\} \text{write } \left\{ \begin{array}{l} \text{enuf} \\ \text{cof} \\ \text{ruf} \end{array} \right\}$

K. may be written for *ch*, when they have a sound: as

for $\left\{ \begin{array}{l} \text{patriarch,} \\ \text{melancholly,} \\ \text{choler,} \end{array} \right\} \text{write } \left\{ \begin{array}{l} \text{patriark,} \\ \text{melankoly,} \\ \text{koler, \&c.} \end{array} \right\}$

X. hath the sound of divers of the double consonants, and may be used in their stead: as for example, it is founded like

$\left\{ \begin{array}{l} \text{cc} \\ \text{ctts} \\ \text{cks} \end{array} \right\} \text{in } \left\{ \begin{array}{l} \text{accept, accident:} \\ \text{acts, effects:} \\ \text{stocks, stocks.} \end{array} \right\}$

for which write $\left\{ \begin{array}{l} \text{axcept, axident:} \\ \text{ax, effex:} \\ \text{stox, stox.} \end{array} \right\}$

And generally when *f* cometh after *k*, they together have the sound of *x*, and *x* is to be written for them.

6. The letter *e* may be left out in many words, sometimes in the beginning, sometimes in the middle, sometimes in the end of words.

In

In the beginning it may be spared, when the sound of it is drowned in the sound of the next letter following, as it is alwayes before *x*: as,

for { *external,*
 extent,
 extract, } write { *xternal,*
 xtent,
 xtract, &c.

Also when it comes before *m*: as,

for { *emphasis,*
 empty,
 embrio, } write { *mphasis,*
 mpty,
 mrio.

Or, before *n*: as,

for { *en sign,*
 enter,
 end, } write { *n sign,*
 nter,
 nd, &c.

And in many words before *s*: as,

for { *escape,*
 establish,
 estate, } write { *scape,*
 stablish,
 state, &c.

Sometimes in the middle of a word *e* may be left out, when the sound of it is in the next letter: as,

for { *alteration,*
 liberal,
 contemn,
 flatter, } write { *altration,*
 libral,
 contmn,
 flattr, &c.

E in the end of a word may be left out

out when it cometh after *l*: as,

for $\left\{ \begin{array}{l} eagle, \\ title, \\ double, \end{array} \right\}$ write $\left\{ \begin{array}{l} eagl, \\ titl, \\ doubl, \end{array} \right\}$ &c.

And always when it serveth only to produce the former Vowel in the same syllable, it may be left out: as,

for $\left\{ \begin{array}{l} were, \\ name, \\ those, \\ die, \end{array} \right\}$ write $\left\{ \begin{array}{l} wer, \\ nam, \\ thos, \\ di, \end{array} \right\}$ &c.

7. When a Consonant is doubled in a word, one of them may be spared: as for *bb*, *ff*, *ll*, write *b*, *f*, *l*: as,

for $\left\{ \begin{array}{l} rabble, \\ affirm, \\ collect, \end{array} \right\}$ write $\left\{ \begin{array}{l} rable, \\ affirm, \\ colect, \end{array} \right\}$ &c.

8. Sometimes in this Art, three or four words may be joyned together as one word, of which see more, *Chap. 12*,

Lastly, In writing some sentences whole words may be omitted, which yet in the reading must be implied, especially in common known sentences: as for.

The fear of the Lord in the beginning of wisdom.

May

May be written.

*The fear of the Lord beginning wisdom,
For, In the fulness of time God sent his
Son, &c.*

May be written.

In fulness time God sent Son, &c.

They are not a few that have found benefit by this direction. Those that will make use of it, must have discretion to know, what words may be spared in writing, and yet must be implied in the reading: for if any principall word be left out, whereby the sence is maimed, instead of a help it will prove an hindrance.

Again, is is only to be used when one is not able otherwise to write word for word after the speaker.

F I N I S.



*The Articles
of the Creed*

11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100-101-102-103-104-105-106-107-108-109-110-111-112-113-114-115-116-117-118-119-120-121-122-123-124-125-126-127-128-129-130-131-132-133-134-135-136-137-138-139-140-141-142-143-144-145-146-147-148-149-150-151-152-153-154-155-156-157-158-159-160-161-162-163-164-165-166-167-168-169-170-171-172-173-174-175-176-177-178-179-180-181-182-183-184-185-186-187-188-189-190-191-192-193-194-195-196-197-198-199-200-201-202-203-204-205-206-207-208-209-210-211-212-213-214-215-216-217-218-219-220-221-222-223-224-225-226-227-228-229-230-231-232-233-234-235-236-237-238-239-240-241-242-243-244-245-246-247-248-249-250-251-252-253-254-255-256-257-258-259-260-261-262-263-264-265-266-267-268-269-270-271-272-273-274-275-276-277-278-279-280-281-282-283-284-285-286-287-288-289-290-291-292-293-294-295-296-297-298-299-300-301-302-303-304-305-306-307-308-309-310-311-312-313-314-315-316-317-318-319-320-321-322-323-324-325-326-327-328-329-330-331-332-333-334-335-336-337-338-339-340-341-342-343-344-345-346-347-348-349-350-351-352-353-354-355-356-357-358-359-360-361-362-363-364-365-366-367-368-369-370-371-372-373-374-375-376-377-378-379-380-381-382-383-384-385-386-387-388-389-390-391-392-393-394-395-396-397-398-399-400-401-402-403-404-405-406-407-408-409-410-411-412-413-414-415-416-417-418-419-420-421-422-423-424-425-426-427-428-429-430-431-432-433-434-435-436-437-438-439-440-441-442-443-444-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-481-482-483-484-485-486-487-488-489-490-491-492-493-494-495-496-497-498-499-500-501-502-503-504-505-506-507-508-509-510-511-512-513-514-515-516-517-518-519-520-521-522-523-524-525-526-527-528-529-530-531-532-533-534-535-536-537-538-539-540-541-542-543-544-545-546-547-548-549-550-551-552-553-554-555-556-557-558-559-560-561-562-563-564-565-566-567-568-569-570-571-572-573-574-575-576-577-578-579-580-581-582-583-584-585-586-587-588-589-590-591-592-593-594-595-596-597-598-599-600-601-602-603-604-605-606-607-608-609-610-611-612-613-614-615-616-617-618-619-620-621-622-623-624-625-626-627-628-629-630-631-632-633-634-635-636-637-638-639-640-641-642-643-644-645-646-647-648-649-650-651-652-653-654-655-656-657-658-659-660-661-662-663-664-665-666-667-668-669-670-671-672-673-674-675-676-677-678-679-680-681-682-683-684-685-686-687-688-689-690-691-692-693-694-695-696-697-698-699-700-701-702-703-704-705-706-707-708-709-710-711-712-713-714-715-716-717-718-719-720-721-722-723-724-725-726-727-728-729-730-731-732-733-734-735-736-737-738-739-740-741-742-743-744-745-746-747-748-749-750-751-752-753-754-755-756-757-758-759-760-761-762-763-764-765-766-767-768-769-770-771-772-773-774-775-776-777-778-779-780-781-782-783-784-785-786-787-788-789-790-791-792-793-794-795-796-797-798-799-800-801-802-803-804-805-806-807-808-809-810-811-812-813-814-815-816-817-818-819-820-821-822-823-824-825-826-827-828-829-830-831-832-833-834-835-836-837-838-839-840-841-842-843-844-845-846-847-848-849-850-851-852-853-854-855-856-857-858-859-860-861-862-863-864-865-866-867-868-869-870-871-872-873-874-875-876-877-878-879-880-881-882-883-884-885-886-887-888-889-890-891-892-893-894-895-896-897-898-899-900-901-902-903-904-905-906-907-908-909-910-911-912-913-914-915-916-917-918-919-920-921-922-923-924-925-926-927-928-929-930-931-932-933-934-935-936-937-938-939-940-941-942-943-944-945-946-947-948-949-950-951-952-953-954-955-956-957-958-959-960-961-962-963-964-965-966-967-968-969-970-971-972-973-974-975-976-977-978-979-980-981-982-983-984-985-986-987-988-989-990-991-992-993-994-995-996-997-998-999-1000-1001-1002-1003-1004-1005-1006-1007-1008-1009-1010-1011-1012-1013-1014-1015-1016-1017-1018-1019-1020-1021-1022-1023-1024-1025-1026-1027-1028-1029-1030-1031-1032-1033-1034-1035-1036-1037-1038-1039-1040-1041-1042-1043-1044

Als ich Commandements

[illegible]

